

Berlinale  
 68<sup>th</sup> Internationale  
Filmfestspiele  
Berlin  
Panorama

AVANTE FILMES,  
BESOURO FILMES  
& M-APPEAL  
PRESENT

# TINTA BRUTA

HARD PAINT

A FILM BY  
MARCIO REOLON &  
FILIPE MATZEMBACHER



TINTA BRUTA

HARD PAINT

TECHNICAL  
INFO

ORIGINAL TITLE TINTA BRUTA ENGLISH TITLE HARD PAINT RUNNING TIME 118MIN YEAR 2018 ASPECT RATIO 1:2.39 /  
CINEMASCOPE ORIGINAL LANGUAGE PORTUGUESE SHOOTING LOCATIONS PORTO ALEGRE / BRAZIL

**TINTA BRUTA**

HARD PAINT

## SYNOPSIS

**While facing criminal charges, Pedro must grapple with his sister's sudden decision to move away and leave him behind. Alone in the darkness of his bedroom, he dances covered in neon paint, while thousands of strangers watch him via webcam.**

## ABOUT THE DIRECTORS

**Filipe Matzembacher (born in Porto Alegre, 1988) and Marcio Reolon (born in Porto Alegre, 1984) are Brazilian directors and screenwriters. They met while attending to Film School at PUCRS, and since then work together. In 2010 Filipe and Marcio founded their production company Avante Filmes. Both of them are also acting teachers and**

**work as programmers for two film festivals. Marcio is also an actor, having performed in several films and stage plays. In 2015 Filipe and Marcio released their first feature film SEASHORE, which premiered at Berlinale Forum and won Best Film at Rio International Film Festival's New Trends section.**

## FILMOGRAPHY

2012 UM DIÁLOGO DE BALLETS (A BALLETS DIALOGUE), 8 MIN. 2013 QUARTO VAZIO (EMPTY ROOM), 21 MIN. 2015 BEIRA-MAR (SEASHORE), 83 MIN. 2016 O NINHO (THE NEST), 4X25 MIN. 2016 O ÚLTIMO DIA ANTES DE ZANZIBAR (THE LAST DAY BEFORE ZANZIBAR), 21 MIN. 2018 TINTA BRUTA (HARD PAINT), 118 MIN.

## INTERVIEW

**What are your inspirations for writing HARD PAINT?**

The initial idea came from a feeling of abandonment. We live in a medium-sized city. Therefore, a good part of our friends, as soon as they passed adolescence, moved to larger cities in the country or even abroad. For those who remain there like ourselves, what is left are the memories and the feeling of staying in a place abandoned by so many others. And the virtual contact that remains between people seems insufficient to us. Non-materiality and the creation of online personas motivated some aspects of the characters, especially in the duality between Pedro (material world) and NeonBoy (virtual world).

Finally, our writing process was affected by a turbulent political and social moment, characterized by the weakening of Brazilian democracy and the growth of conservatism and waves of prejudice in Brazil and around the world. This has fueled us with anger and despair, which are printed on the film. They were guiding feelings while we were writing the script.

**HARD PAINT is your second feature. What are the main differences between your first film SEASHORE and this new work?**

SEASHORE is a film about growing up, about a rite of passage. The tone of the film is guided by a certain melancholy generated by adolescent disorientation and a search for a north, an understanding of itself. Its narrative is all based on the unsaid, on the silences of this search.

HARD PAINT has points in common with that film that interest us, but it distances itself widely in other perspectives. It is much more constructed on the interpersonal relationships, on the conflict of the self and the reception of the other, and especially on a tone of violence that permeates human relations, whether through judgemental eyes or even physical aggressions. In a way, if SEASHORE is a film about self-discovery to face the world, HARD PAINT is about surviving into this world, finding the strength within yourself to move forward and face the judgment of others.

## INTERVIEW

While in our first feature at some point the characters sing "I know who I am", in this new work Pedro, the leading role, is confronted by a stranger who imposes on him "I know who you are".

### **Who are the main actors? How was the work with them?**

We are both actors as well, so working with the cast always has a special focus on our films. We have long periods of rehearsal, in processes that are closer to theatrical than film practices.

We had to look for some time for the actor who would play Pedro, our main character. We wanted someone from our hometown. And above all, the actor should have a fragile look but with a latent aggression. We had to believe that, in a specific situation, he could commit a violent act. At a party we met Shico Menegat, and we believed he had that characteristic. He had never acted before, but was very interested in the challenge. So we started a seven-month rehearsal period. In the third month Bruno Fernandes joined us.

Bruno was a student of performing arts and actor of an important theater group from our city, but had never worked with video. Since the first time we saw him on stage we wanted to work with him, and we thought Leo would be that opportunity. It was a very intense and beautiful process of exchanging experiences, conversations and much rehearsal. As months went by, the other actors were joining the group.

### **Part of the story takes place during the relationship of Pedro and Leo (or the construction of one). Is this a love film for you?**

No. HARD PAINT is a film focused on the experiences and the psychological character of Pedro. Camera, cinematography, art directing, sound, editing, everything is built on the feelings and anguishes of the protagonist. The relationship between him and Leo begins as a professional partnership, but the dancer ends up filling an affective space, and this awakens in Pedro a need to take more agency for himself. Their relationship is not built from a romantic perspective, but from a collective/partnership one.

## INTERVIEW

**HARD PAINT begins months after the incident that permeates the film (and is never graphically shown). Why this choice?**

We were more interested in narrating the psychological consequences of a trauma than in illustrating the factors that caused it. From the perspective of a minority, we discuss the social judgment on Pedro after reacting (considering this same society is usually silent about the daily violence against these minorities) and how the constant judgmental gaze creates deep wounds. We start the film months after the main trauma to show Pedro's inner strengthening trajectory, his quest for bravery in front of these daily courts, and the unwillingness to see himself as a victim.

**Once the film was conceived through Pedro's psychological matters, how did them influence the aesthetics of the film in image and sound?**

The camera is a close look at the character. It stands at his side all the time, following his inner changes. In the cinematography with Glauco Firpo we went for a counterpoint:

the virtual environment has a sharp contrast and saturated colors (our main references were volcanoes during eruption); while in the material environment we focus on the coldness of relations and a city that is gradually dying. In the art department, next to Manuela Falcão we brought the colors of the city into the apartment, and the explosive feelings to the colors of neon paints. In the editing with Germano de Oliveira we aimed for abrupt cuts, valuing the harshness. In the sound mix with Tiago Bello and Marcos Lopes we enhanced a universe in which the protagonist feels constantly observed and we invested in the volume and texture of human touches, whether of affection or violence.

**Finally, why the title HARD PAINT?**

We wanted the title to relate to the central character. Pedro has a fragile and delicate side, but a pulsating aggressiveness within him. The title refers to this. However, it also refers to the existence of the queer individual. The paint refers to a performatic side, out of the established standards, that stands out in the middle of the ordinary, but is constantly threatened by an inhospitable and violent world.

TINTA BRUTA

HARD PAINT

## MAIN CAST

PEDRO **SHICO** MENEGAT LEO **BRUNO** FERNANDES LUIZA **GUEGA**  
PEIXOTO GRANDMOTHER **SANDRA** DANI BETO **FREDERICO** VASQUES

TINTA BRUTA

HARD PAINT

## CREW

WRITTEN AND DIRECTED BY FILIPE MATZEMBACHER AND MARCIO REOLON PRODUCTION COMPANY AVANTE  
FILMES COPRODUCTION COMPANY **BESOURO FILMES** PRODUCED BY FILIPE MATZEMBACHER, JESSICA LUZ  
AND MARCIO REOLON CINEMATOGRAPHER GLAUCO FIRPO SET DESIGNER MANUELA FALCÃO EDITOR  
GERMANO DE OLIVEIRA SOUND EDITOR AND MIX TIAGO BELLO AND MARCOS LOPES ORIGINAL SCORE  
FELIPE PUPERI, RITA ZART AND TIAGO ABRAHÃO SONGS BY ANOHNI, TEI SHI, JALOO,  
LETRUX, NOPORN AND OTHERS

## CONTACT

### **AVANTE FILMES**

+55 51 99994-1611  
filipe@avantefilmes.com  
www.avantefilmes.com

### **BESOURO FILMES**

+55 51 3062-4400  
+55 51 99952-9982  
jessica.luz@besourofilmes.com  
www.besourofilmes.com

### **M-APPEAL**

+49 (0)30 61 50 75 05  
ya@m-appeal.com  
www.m-appeal.com



A FILM BY  
MARCIO REOLON &  
FILIPE MATZEMBACHER

# TINTA BRUTA

HARD PAINT

PRODUCED BY



FUNDING



SECRETARIA DO  
AUDIOVISUAL

MINISTÉRIO DA  
CULTURA



SUPPORT



PORTO ALEGRE  
Film Commission  
www.portoalegrefilm.com

SALES & FESTIVALS

